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my mind not without importance. In both verse 4 and 6, *γῆν* and *ρῖζαν* occur as direct objects, while in v. 5, we have the descriptive genitive *γῆς* depending on *βάθος*. Thus there certainly is something in the construction of v. 5, that could have suggested to the translator the use of a partitive genitive; while in vv. 4 and 6 nothing of the kind is to be found.

The genitive *diupaizos airpos* is, therefore, far less surprising than the use of *hairdeis* in Matt. ix, 36; for there it was in no way suggested by the Greek construction: *πρόβατα οὐχ ἔχοντα ποιμένα*. And yet Professor Hart seems to find no great difficulty in the explanation of the construction of this last passage; and Bernhardt in his Vulfila edition merely makes the following note:

"eigentümliche anwendung des teilungsgenitivs, vergleichbar dem französischen *des brebis qui n'ont pas de pasteur*. Vergl. meine abhandlung in Zacher's Zeitschrift, bd. ii, p. 292 ff."

To this article, which perhaps would throw further light on the subject, I unfortunately do not have access.

I may add that Heyne, on p. 426 of the eighth edition, gives the following general rule which would apply to both the passages quoted:

'Ein weiterer häufiger gebrauch des genitivs als object findet da statt, wo nicht so sehr das ganze, sondern nur ein unbestimmter teil desselben gemeint ist, was im Deutschen meist ohne artikel oder durch *von* gegeben wird, besonders bei *haban* und *wisan* mit der negation.'

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Schulze's 'Gotisches Glossar' cites a number of indisputable examples of the use of the partitive genitive after *ni*, while Bernhardt's article above referred to proves that this construction occurs even without the negation. See also Grimm's 'Grammatik' 4, 961.

H. C. G. V. JAGEMANN.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—When on reading Mr. Strunk's emendation, I consulted my copy of Balg's 'Syntax,' I found Apelt's interpolation recorded. The passage in question (Luke iv, 36), the

only instance of an acc. c. inf. after *varþ*, has been a crux with several grammarians. Apelt in his article 'Ueber den acc. c. inf. im gothischen,' *Germania* xix, 280, tries to show, if I remember correctly, that this construction after impersonal verbs is not genuine in Gothic, and, among others, proposes the emendation now offered by Mr. Strunk. Bopp takes *varþ*, in this case, as a verb of motion ("überfiel") and *afslauþnan* as a noun (cf. also Gab. and Loebe, 'Glossary'). Apelt adds *ana*, as a translation of *ἐπι*: *varþ afslauþnan ana allans*. Mr. Strunk's emendation differs from that of Apelt only in so far as he substitutes *afslauþn* for *afslauþnan*, and accounts for the *ana* (cf. a similar emendation to Massmann's reading, *an[a]airpai*, Skeir. iv, d). The only difficulty consists in proving the correctness of this poem. Both *afslauþjan* and *afslauþnan* require a **sluþpan* ii as simplex. We should expect a fem. noun with *-ni*-suffix, which would, however, not solve the difficulty, while the postulated neuter, with *-no*-suffix, would belong to a class of which only a few traces are left in Gothic.

As to the other emendation proposed in the February number of the NOTES, I do not suppose that Professor Hart will insist on its consideration. Aside from the syntactical impossibility of *izos airpos*, the passage does not need any correction. The genitive with *ni haban* is logically related to that after verbs like *þaurban*, *ni visan*, and it is not restricted to the two examples mentioned by Balg (§ 25), namely, John ix, 41; Ephes. v, 27. *Haban* used affirmatively, does not take the genitive.

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SIDNEY AND GIORDANO BRUNO.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In an article on 'Giordano Bruno and Shakespeare,' published in the 'Jahrbuch der deutschen Shakespeare-Gesellschaft,' vol. 26 (1891), pp. 258-308, Dr. Robert Beyersdorff attempts to show, in opposition to the views of Tschischwitz and König, that Shakespeare was uninfluenced by Bruno. Not content with this, he assumes that Bruno had no influence

on the literary production of Sidney. He thus expresses himself on p. 271:

"Wie wenig Bruno auf seine adligen Freunde in London eingewirkt hat, zeigt sich daran, dass selbst Philip Sidney in seiner *Arcadia*, die er zum Theil während seines Verkehrs mit Bruno schrieb (1580-1585), völlig von ihm unbeeinflusst ist."

However this may be with regard to the '*Arcadia*,' I cannot think it is true of the '*Defense of Poesy*,' for reasons which I have adduced in my edition of the latter. The passage is too long to quote, but those interested will find it in my Introduction, pp. 13-14.

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THE "*ubi sunt*" FORMULA.

The occurrence of the elegiac formula or motive *ubi sunt* in the academic song "*Gaudeamus*," as also in the refrain of the "*Lauriger Horatius*," will be thought of at once, but it may be assumed that few American scholars have become aware of Professor Creiznach's historical study of the "*Gaudeamus*" ('*Verhandlungen der 28 ten Versammlung deutscher Philologen und Schulmänner*,' Leipzig, 1873, p. 203 f.). Creiznach takes the *ubi sunt* formula to be a common possession of the mediæval Latin poets, pertaining primarily to the Christian lyric as a formula for the expression of the transitoriness of things temporal. He then adds more specifically: "Sie [d. h. die Frage *ubi sunt*] wird ungemein häufig gebraucht, wo das Entschwinden früherer Grösse durch Beispiele, namentlich durch Aufzählung berühmter Männer veranschaulicht werden soll. Wo befinden sich nun, wird gefragt, die Helden, Dichter und Weisen der Vorzeit"? He then cites the following mediæval lines:

Ubi Plato, ubi Porphyrius?
Ubi Tullius aut Virgilius?
Alexander ubi rex maximus?
Ubi Hector Troiæ fortissimus?

and

Dic ubi Salomon olim tam nobilis,
Vel Samson ubi est dux invincibilis?

Clearly the motive is older than either Villon or Ryman. It was familiar to the Anglo-Saxon poet:

Hwær cwōm mearg? hwær cwōm mago?
hwær cwōm mǣppunggyfa?
hwær cwōm symbla gesetu? hwær sindon
seledrēamas?

"The Wanderer," ll. 92-93.

See also "*Satan*," l. 36 f. A line in the "*Metres of Boethius*," x, 33,

Hwær sind nū þæs wisan Wēlandes bān?

leads us to the original

Ubi nunc fidelis ossa Fabricii manent?

But the canon does not close with Boethius. A few examples from the classic writers, for which I am indebted to the kind assistance of Dr. A. Gudeman, will answer the present purpose: *Pro di immortales! ubi est ille mos virtusque maiorum?* (Cicero: "*Oratio Philippica*," viii, 23); *Ubinam ille mos, ubi illa aequitas iuris, ubi illa antiqua libertas* etc. (Cicero: "*Oratio pro Cn. Plancio*," 33).

Delos ubi nunc, Phoebe, tua est, ubi Delphica Pytho?

Tibullus, ii, 3, 27.

Ubi nunc facundus Ulixes

Ovid, '*Met.*' xiii, 92.

For further references see Loers, '*Ovid Heroid.*' iv, 150; Drakenborch, '*Sil. Ital.*' vii, 106.

Plutarch ("*Consolatio ad Apollonium*," 110 D) quotes from an unknown poet (perhaps Menander):

Ποῦ γὰρ τὰ σεμνὰ, ποῦ δὲ Λυδῆς
Μέγας δυνάστης Κροῖσος ἢ Ξέρξης βαρὺν
Ζευῆας θαλάσσης ἀνχέν' Ἑλλησποντίας?
Ἄπαντες αἶδαν ἥλθον καὶ λάθας δόμους.

JAMES W. BRIGHT.

UNCLE REMUS.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In the report of the last meeting of the Modern Language Association, given in the February number of MOD. LANG. NOTES, my remarks on Dr. Gerber's paper receive, perhaps, a more definite interpretation than the facts may warrant. My purpose was to call attention to the theory that some of the stories among the negroes have come from Picardy or Flanders, and to instance the example of a striking parallel in the pot of the butter episode, already referred to in my